John Lennon

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GOING DOWN ON LOVE
WHATEVER GETS YOU THRU THE NIGHT
OLD DIRT ROAD
WHAT YOU GOT
BLESS YOU
SCARED
#9 DREAM

SURPRISE, SURPRISE (SWEET BIRD OF PARADOX)
STEEL AND GLASS
BEEF JERKY
NOBODY LOVES YOU (WHEN YOU'RE DOWN AND OUT)
YA YA

"Possession is nine-tenths of the problem"
Dr. Winston O'Boogie

"Walls And Bridges? That was beautiful, one of the best albums that he made. It's one of the masterpieces of classic rock."

Yoko Ono, 2010

By the summer of 1974, John had been living apart from Yoko for nearly a year. Quartered in Los Angeles he entered a boisterous spell tagged "Lennon's Lost Weekend". He had mislaid his creative focus, too. There were chaotic attempts to record an album of rock'n'roll oldies with Phil Spector, partly to forestall a lawsuit from one Morris Levy (For more of this story see the *Rock'N'Roll* album).

The Spector sessions collapsed, and the legendarily eccentric producer withdrew, taking the tapes with him. This "oldies" project quietly shelved, John consoled himself in the company of famous friends and a lover, May Pang, an assistant to the Lennons in New York. He arranged to produce an album for the great singer Harry Nilsson, called *Pussy Cats*. And slowly, amid the turmoil, John regained his musical purpose.

One aspect of this recovery was a return to New York, the city that still connoted, for John, serious work and responsibility, unlike the rootless hedonism that beguiled him in LA. The Record Plant East was booked and work began on the fresh material John was amassing. Like its predecessor *Mind Games*, the new album would be self-produced. As to the musicians, among familiar names like Jim Keltner, Klaus Voormann and Nicky Hopkins was a host of Lennonesque pseudonyms (Dr. Winston O'Reggae, Rev. Fred Ghurkin, Booker Table & The Maitre D's, etc) and a couple of luminary guests that included Nilsson and the hottest rock star of the moment, Elton John.

It was Elton who spotted the chart-topping potential of 'Whatever Gets You Thru The Night', a storming track to which he contributes. Indeed he won his friendly bet that this song would be Lennon's first solo Number 1 – for which his "price" would be a guest appearance by John at Elton's Madison Square Garden show. The album's second highlight is the mesmerising '#9 Dream', which is both a nod to John's abiding affinity with that number and a brilliant evocation of the lucid state between sleep and awaking. Its untranslatable "Ah! Böwakawa poussé, poussé" is, in fact, a mysterious fragment from such a dream.

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Those songs already nudge *Walls And Bridges* towards greatness but they are only two of many. There is the charming diversion 'Surprise Surprise (Sweet Bird Of Paradox)', and that rarest of rarities, a Lennon instrumental, this one called 'Beef Jerky'. A fascinating curio is 'Steel And Glass', so reminiscent of *Imagine's* 'How Do You Sleep?', and plausibly assumed to be about John's estranged manager Allen Klein.

By far the bigger part of the album, though, is occupied by music of loss and loneliness. It is impossible not to characterise *Walls And Bridges* as "the Lost Weekend album". We are pointed to the thought that such unhappiness did, at least, give John a musical shot in the arm. Be that as it may, *Walls And Bridges* really is the great overlooked record of John Lennon's solo years.

Among its bluesier numbers sit the mournful 'Old Dirt Road', the downright desolate 'Nobody Loves You (When You're Down And Out)' and the gaunt surrender of 'Scared', a number as stark as anything John has ever written. Then there are songs of tenderness and regret, like 'Going Down On Love', 'What You Got' and 'Bless You', all bathed in a glow of loving sadness. Lennon was famously autobiographical but, of all his albums, only *John Lennon/Plastic Ono Band* comes as near to abject, cathartic soul-baring as *Walls And Bridges*.

While his struggles with US immigration dragged on, John re-established himself in New York and made renewed overtures to Yoko, with whom he had never lost contact. One must wonder whether *Walls And Bridges* played a part in their eventual reunion.

First, however, there was the business of Morris Levy's lawsuit and the rock'n'roll oldies that John had promised to record in settlement. (The snippet we hear of 'Ya Ya' on *Walls And Bridges* was a sop to this dispute, but also a touching moment of closeness between John and his son Julian). By quickly revisiting his past, he might finally clear a path to his future. And sure enough, in 1975, John Lennon's life would enter a new and unprecedented phase.

On the 23rd Aug. 1974 at 9 o'clock I saw a U.F.O.
J.L.

John Lennon

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O'LENNON, LINNANE, Leonard, (Linnegar; MacAlinion)

The normal form of Lennon in Irish is Ó Leannáin, or Ó Lionnáin, but confusion arises because these Gaelic names have been anglicized Leonard and Linnane, while the Irish surnames Ó Lonáin (Lenane) and even Ó Luinín (Linneen) are also sometimes Lennon or Leonard in English. Of these Lennane, or Linane, belongs to the Corca Laoidhe group and was situated near Glandore Harbour. Ó Leanáin in, but not of, Hy Many, is still found in Co. Galway as Lennon, while the same name belonging also to a Hy Fiachra sept of Co. Mayo is now usually called Leonard: their position is shown on the folded map at the end of this book. Historically O'Lennon of Fermanagh is the only Lennon sept of importance. They were erenaghs of Lisgoole near Enniskillen and produced many distinguished ecclesiastics: no less than six of them are mentioned by the Four Masters as priors or canons of Lisgoole between 1380 and 1466; while to-day the name is closely associated with the church, an unusually large proportion of persons of the name being priests. Apart from these the most noteworthy are John Lennon (1768-1846), a sailor famous for his daring feats, and John Brown Lennon (1850-1923), the American Labour leader. Ó Luinín, mentioned above, also belongs to Co. Fermanagh and is now almost indistinguishable from Ó Leannáin, except where, strangely enough, it has been anglicized Linnegar.

Leonard, itself a well-known indigenous English surname, is remarkable in Ireland for the fact that it is used as the synonym or anglicized equivalent of a greater number of quite distinct Gaelic surnames than almost any other. In addition to the three distinct sept names mentioned above, there is the royal family of Mac Giolla Fhinnéin – son of the follower of St.Finnian – also anglicized as McAlinion. From this stock come many of our Irish Leonards, at any rate those associated with West Ulster (Donegal and Fermanagh). They are descended from Giolla Finnéin O'Muldory, as are the once powerful family of O'Muldory whose head was chief or lord of Lough Erne. Another family which sometimes, rather strangely, anglicized their names as Leonard was that of Mac Giolla Seannáin (the saint in this case is St. Senan, not St. Finnian) this name being corrupted in Irish to Maguinnseanáin and usually anglicized as Nugent. The Registrar-General's returns show that, in addition to the foregoing, Lenaghan and even Nanany are found as synonymous with Leonard in English.

No person of the name Leonard has distinguished himself in the political, military or cultural life of Ireland (or for that matter in England either).

oh yeh?
John Lennon.

Extract from the book entitled IRISH FAMILIES, THEIR NAMES, ARMS AND ORIGINS by Edward Maclysaght, published by Allen Figgis and Company Limited, 7 Dawson Street, Dublin, Ireland.
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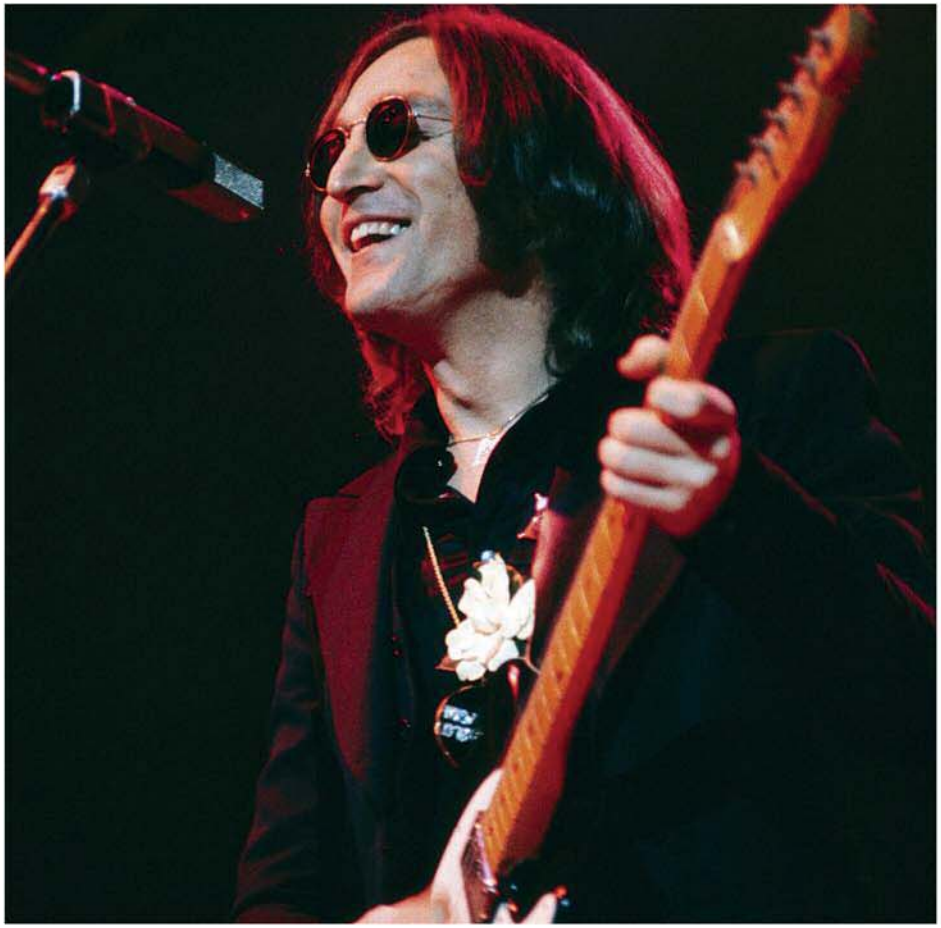
(1970)



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All songs written by John Lennon except 'Old Dirt Road,' Lyrics by John Lennon and Harry Nilsson, Music by John Lennon, and 'Ya Ya' by M.Robinson/L.Dorsey/C.L.Lewis

Produced and Arranged by John Lennon with the Plastic Ono Nuclear Band/Little Big Horns/and The Philharmanic Orchestrange. Recorded at the Record Plant, New York. Engineer: Shelly 'I can't take the pressure' Yakus. Over-dub Engineer: Jim 'What it is' lovine. Strings and Re-Mix Engineer: Roy 'I only like singles' Cicala. Also thanks to: Pappa Dennis Ferrante, Rod, Corky, Howie, Dave, Bruce, Frankie and Uncle Tom Cobbley and all, y'all. Mastered at The Cutting Room, Record Plant, New York: Gregg Calbi and Tom Rabstnek. Orchestration and Conducting: Ken Ascher. Special thanks to Howard Johnson for his hornspiration and Steve Madaio and Bobby 'Did I play that?' Keys for extra-curricular. Production Coordinator: May Pang. Art Direction and Design: Roy Kohara. Original childhood paintings by John Lennon. Photography: Bob Gruen

John Lennon

(1970)

Going Down On Love: Drums: Jim Keltner. Guitar: Jesse Ed Davis and Dr. Winston O'Ghurkin. Acoustic Guitar: Eddie Mottau. Electric Piano: Ken Ascher. Piano: Nicky Hopkins. Bass: Klaus Voormann. Percussion: Arthur Jenkins. Little Big Horns: Bobby Keys, Steve Madaio, Howard Johnson, Ron Aprea, Frank Vicari

Whatever Gets You Thru The Night: Drums: Jim Keltner. Guitar: Jesse Ed Davis and Hon. John St. John Johnson. Acoustic Guitar: Eddie Mottau. Clavinet: Ken Ascher. Bass: Klaus Voormann. Percussion: Arthur Jenkins. Tenor: Bobby Keys. Starring Elton John on Organ, Piano and Vocal Harmony

Old Dirt Road: Drums: Jim Keltner. Guitar: Jesse Ed Davis. Acoustic Guitar: Eddie Mottau. Bass: Klaus Voormann. Pianos: Nicky Hopkins and Rev. Thumbs Ghurkin. Electric Piano: Ken Ascher. Background vocal: Harry Nilsson

What You Got: Drums: Jim Keltner. Guitar: Jesse Ed Davis and Kaptain Kundalini. Acoustic Guitar: Eddie Mottau. Bass: Klaus Voormann. Piano: Nicky Hopkins. Clavinet: Ken Ascher. Percussion: Arthur Jenkins. Little Big Horns

Bless You: Drums: Jim Keltner. Guitar: Jesse Ed Davis. Acoustic Guitars: Eddie Mottau and Rev. Fred Ghurkin. Bass: Klaus Voormann. Electric Piano and Mellotron: Ken Ascher. Percussion: Arthur Jenkins

Scared: Drums: Jim Keltner. Guitar: Jesse Ed Davis. Acoustic Guitar: Eddie Mottau. Electric Piano: Ken Ascher. Pianos: Nicky Hopkins and Mel Torment. Bass: Klaus Voormann. Percussion: Arthur Jenkins. Little Big Horns starring Howard Johnson on Baritone

#9 Dream: Drums: Jim Keltner. Guitar: Jesse Ed Davis. Acoustic Guitars: Eddie Mottau and Dr. Dream. Bass: Klaus Voormann. Electric Piano: Nicky Hopkins. Clavinet: Ken Ascher. Percussion: Arthur Jenkins. The 44th Street Fairies: May Pang, Lori Burton, Joey Dambra and me

Surprise, Surprise (Sweet Bird Of Paradox): Drums: Jim Keltner. Guitar: Jesse Ed Davis. Acoustic Guitar: Eddie Mottau. Bass: Klaus Voormann. Piano: Nicky Hopkins. Clavinet: Ken Ascher. Percussion: Arthur Jenkins. Little Big Horns plus extra added attraction: Lolly and Stan. Vocal Harmony: Elton John

Steel And Glass: Drums: Jim Keltner. Guitar: Jesse Ed Davis. Acoustic Guitars: Eddie Mottau and Dr. Winston O'Reggae. Bass: Klaus Voormann. Piano: Nicky Hopkins. Clavinet: Ken Ascher. Percussion: Arthur Jenkins. Little Big Horns

Beef Jerky: Drums: Jim Keltner. Guitars: Jesse Ed Davis, Dr. Winston and Booker Table and the Maitre d's. Bass: Klaus Voormann. Percussion: Arthur Jenkins. Little Big Horns

Nobody Loves You (When You're Down And Out): Drums: Jim Keltner. Guitar: Jesse Ed Davis. Acoustic Guitar: Dwarf McDougal. Bass: Klaus Voormann. Piano: Nicky Hopkins. Organ: Ken Ascher. Little Big Horns

Ya Ya: starring Julian Lennon on Drums and Dad on Piano and Vocals

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Elton John appears through the courtesy of DJM Records Ltd. Harry Nilsson appears through the courtesy of RCA Records

Remaster Project Production
Producer: Yoko Ono.
Project Co-ordinator: Allan Rouse.
Remaster Engineers: Paul Hicks, Sean Magee. Audio Restoration: Simon Gibson. Remastered at Abbey Road Studios, London, England, 2010

Sleeve notes by Paul Du Noyer.
Additional Photography: Bob Gruen (© Bob Gruen/www.bobgruen.com)

Art direction by Yoko Ono. Design by Peacock. Artwork Co-ordinator: Karla Merrifield. Photo research: Xilonen Oreshnick. Project management by Timothy Ryan, Jane Ventom, Kris Perera and Guy Hayden

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